

e-mu LETTER

the Proteus Master Performance System

BY D.K. SWEET

IF THE MASTER PERFORMANCE SYSTEM (MPS) WAS JUST ANOTHER ME-TOO KEYBOARD WE WOULD UNDOUBTEDLY TRY TO HIT YOU OVER THE HEAD WITH ONE OF THE FOLLOWING FAMILIAR CLAIMS.

"It's a revolution in MIDI keyboard technology!"

"It makes every keyboard, synth and sampler previously made completely, irrevocably passe."

"The first keyboard based on revolutionary, proprietary Sfinxter Synthesis"

"It obsoletes obsolescence—absolutely!"

"Everything else is just a keyboard."

No doubt you'll be surprised to hear that we're not using any of these to describe the new Proteus MPS. Not that it isn't different, and not that we aren't excited about it. To tell the truth, we've been slaving over the creation of this instrument for so long,

with such intensity, that to not tell you about it would be a bit like spending years writing a symphony and then refusing to have it performed. However, rather than subject you to a lot of techno-magazine marketing babble, why don't we take a look at what the MPS actually does, and how it just may change the way you compose and perform your music.

A POWERFUL NEW IDEA IN MUSICAL INSTRUMENT DESIGN

The idea behind the Proteus MPS is simple: Create an easy-to-use yet powerful instrument that combines superior sound quality with professional on-board digital effects.

A great instrument starts with great sound, and the MPS features a true 16-bit sound complement drawn from the Emulator III (EIII) sound library. It also offers on-board digital effects, plus the ability to use multiple effects *simultaneously*. As a master controller, it employs powerful new features such as Quick Keys and

THE MPS CONTROLS A WIDE RANGE OF MIDI GEAR (AND JUST WAIT UNTIL YOU HEAR THE LEAD GUITARS IN THIS THING!).



VOLUME

1

ISSUE

1

JANUARY

1992

IN THIS ISSUE

PROTEUS 3/WORLD

4

PROCUSSION

6

PROFORMANCE

7

E-MU

SYSTEMS

IN C

1400 Green Hills Road
P.O. Box 660015
Scotts Valley, CA 95067-0015

the Proteus MPS

CONTINUED

TABLE OF CONTENTS

MPS Proteus System	1
Proteus 3/World	4
World Music Update	4
Womad	5
Procussion Profile	6
Procussion Review	7
Proformance Profile	7
Mr. Signal	8
E-mu Update—OEM	8
E-Mu On Stage	9
Sounds Catalog	10
Merchandise Catalog	14

Emuletter

is published quarterly. Contents © 1992, E-mu Systems Inc., 1600 Green Hills Road, P.O. Box 660015, Scotts Valley, CA 95067-0015. Distribution is limited to E-mu equipment owners, dealers, and subscribers. To subscribe, send your name and address to E-mu at the above address.

No portion of this publication may be photocopied or reprinted without the permission of E-mu. Publisher assumes no responsibility for the return of unsolicited letters, manuscripts, photos, or artwork.

Special thanks to the following E-mu staff:

Pete Hayes,
VP Marketing
Marco Alpert
Product Manager
Jim Rosenberg
Product Strategist
Rob Faulkner
Marketing Specialist
Riley Smith
Senior Technical Writer
Gerry Bossermann
Marketing Specialist
Linda Petruskas
Marketing Administration
Mr. Signal

Produced by Corporate Assets for E-mu.

Publisher:
David K Sweet
Editor:
Philip B. Hood
Art Director:
Christian Ledgerwood

Performance Maps (we'll tell you about those in a minute) that allow you to reconfigure your entire MIDI system quickly, easily, and on the fly. And, despite these complex capabilities, it offers the same legendary ease-of-use found in all Proteus instruments.

THE INDUSTRY'S ONLY TOTAL SYSTEMS APPROACH

The MPS is the heart of a total system approach which builds on the strengths of the Proteus modules: CD quality sounds, abundant polyphony for demanding multi-timbral operation, ease of use, and programming flexibility for those who require it. This total system approach to keyboard design is really a first in the music industry. According to Pete Hayes, E-mu's VP of Marketing, "The launch of the Proteus Master Performance System signals a dramatic new direction for E-mu products, as well as E-mu's commitment to the Proteus line of instruments. It's just the beginning of an exciting new extension of Proteus products which will offer the musician a superior selection of sounds, enhanced programmability, ease of use, and, ultimately, greater expressiveness."

As you discover each of the new things the MPS can do as a stand-alone composition or performance instrument, you'll quickly see how it can dramatically add to the power and usefulness of any combination of other Proteus modules, including Procussion and Proformance modules.

Strap on your seatbelt and we'll take a quick spin through the Proteus Master Performance System:

INSIDE MPS BEATS THE HEART OF A PROTEUS

You may have heard by now that the MPS is positively dripping with great features. Well, it's true. And many of the best ones come straight from the Proteus, such as:

E-mu sound quality. True 16-bit, CD-quality sounds from the most comprehensive and respected sound library in the world.

A standardized user interface. That means more sounds, more creative power, with no time wasted reading manuals trying to learn the newest silly way to synthesize digital sound. (If you wish to program a Proteus, you'll be able to easily program all of the Proteus family members using the same techniques.)

32-voice polyphony for dense, complex compositions.

16-MIDI channel multi-timbral operation, which makes the MPS a powerhouse for virtual track recording.

MIDIPatch Realtime Modulation System. Eleven syllables which mean you can route keyboard velocity and pressure, wheels, foot pedals, footswitches, and other devices to any of more than 35 sound parameters. This type of control allows you to add much more realism and expressivity to your live or sequenced performances.

Extensive programming capability allows you to create literally millions of new sounds from a rich palette of samples and digital waveforms. Each preset can be manipulated using MPS' programming capabilities to create unique combinations of samples and waveforms. All of these may be saved to RAM preset locations.

ROM expansion capability lets you add sounds - up to 8 megabytes, permanently stored in ROM and instantly accessible.

Alternate tuning capability, so that you can quickly adjust tuning to play idiomatically in any style.



PROTEUS MPS
SEQUENCING
HOOKUP

EXCLUSIVE MPS FEATURES: GREATER POWER THAN EVER BEFORE

If we were just offering a complete complement of new Pop/Rock sounds, the MPS would be a really good keyboard. But that's only the beginning. The MPS comes with a suite of features that make sound creation and manipulation more convenient than ever. Like:

Superior on-board digital multi-effects. Designed for use in professional environments by E-mu engineers and musicians, these professional quality effects include reverbs, chorus, flanging, ring modulation, delay, and distortion. Two discrete internal effects buses offer high-quality combinations. Add stereo reverb and distortion to the electric guitar to create screaming leads. Additionally, control all essential effects parameters such as mix, panning, depth, etc.

RAM card compatible. Many E-mu users have been asking for RAM cards (no they've got nothing to do with an L.A.-based football team) for years, and the company has listened. MPS RAM cards store up to 100 presets and 5 performance maps each (Honest, we'll get to them in a minute.)

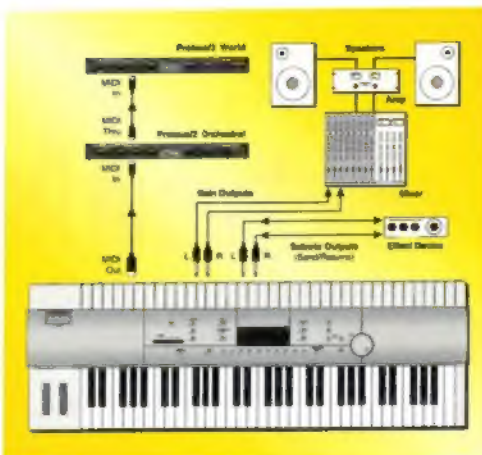
300 presets (100 in ROM, 100 in RAM, 100 on RAM Card) designed to complement a wide range of contemporary musical styles.

5-octave velocity and pressure sensitive keyboard.

FEATURES THAT WILL CHANGE YOUR WORLD FOREVER

Performance Maps (at last) and Quick Keys are two of the powerful MPS tools that you will find invaluable. In fact, you may never work the same way again:

Performance Maps. 10 user-programmable Performance Maps (5 in RAM and 5 on RAM card) instantly assign any preset to any MIDI channel. Imagine, a single button push and you're ready for your next performance or sequence. After you use this for the first time, it's immediately apparent just how much time you'll save with the



PROTEUS MPS
KEYBOARD SETUP

Proteus MPS.

If your MPS is controlling a family of Proteus modules, using this feature is like starting a live orchestra with a single baton move—as opposed to walking around to each musician and saying “You know, we were thinking about playing this piece and . . .”

Quick Keys. Press any one of 10 user-programmable keys—just once—and pull up as many as four internal and four external sounds, simultaneously assigned to distinct or overlapping keyboard ranges, each with its own MIDI channel and MIDI program change command. Additionally, each Quick Key sends volume, panning, effects, and System Exclusive commands on up to four MIDI channels.

Of course, new Performance Maps and Quick Key set-ups may be down-loaded from RAM card, sequencer, or computer giving you unlimited storage capabilities.

HARNESS THE POWER

If the MPS had been designed as simply a stand-alone keyboard, it's unique and powerful features would place it in a class by itself. But, as the central component of an integrated MIDI system, the MPS allows the musician to focus on the business of making music. With the emergence of the Proteus family as the standard of quality for more and more prominent pros and aspiring musicians, it became obvious that a special tool was necessary to optimize and control the growing world of Proteus power. The Master Performance System is such a tool.

That's why we slaved so hard to build it. And, that's why it's not just another keyboard. ■

...as musical
styles grow
and evolve,
you'll see
new Proteus
modules,
MPS RAM
Cards, and
ROM
enhancement
boards that
can be added
to your
system.

Proteus/3 "World" sound module



Proteus takes on the world

BY TAYLOR YOUNG

YOU CAN ALWAYS TELL WHEN MUSIC IS IN A RUT AND READY FOR A BIG CHANGE.

Record sales go in the toilet, and Industry magazines fill up with stories casting the blame on conservative radio programmers and unimaginative record companies.

It's times like these when musical innovators say, "Let's try something different."

That's the attitude that inspired Jimi to interpret the Star Spangled Banner with the aid of a whammy bar and Marshall stack; that made Thelonious write a boogie-woogie in 5/4; and that made Paul Simon journey to

Africa and bring back *Graceland*.

In this spirit, the Proteus/3 World sound module was born. Now we understand that all of you aren't worldbeat musicians, but this newest member of the Proteus family isn't just for ethnic music. Proteus/3 has something for every musician and adds a dynamic new dimension to any type of music you happen to be pounding out. Think of it as adding new colors to your musical palette...not iterations of the same old shades, but colors you've never imagined before.

(E-mu believes these sounds and the musical cultures they represent are so important, that we are donating a portion of the

The burgeoning popularity of worldbeat has made record companies, program managers and others take a serious look at the worldbeat market.

world-wide music on the move

BY PHIL HOOD

PLANET BEAT. NEW WAVE. WORLD BEAT.

Call it what you may, it is having a growing impact on music cultures around the world. In fact, the umbrella term "world-wide music," covers many exotic styles and influences, from Bulgarian choral music and African soukous to Ecuadorian folk songs and delta blues.

Similarly, the Proteus/3 World (see accompanying story) incorporates an equally diverse range of sounds drawn from all corners of the globe.

The burgeoning popularity of worldbeat—a technoroots fusion of pop, dance, African, and Latin styles is exemplified by artists such as Salif Keita, Youssou 'N Dour, and many others—has made record companies, program managers and others in the industry take a serious look at the worldbeat market. *Billboard* recently devoted a special retail section to the business of world music.

The exciting mix of pop experimentation and traditional rhythms and melodies has created some of the most vigorous hybrids on the

current music scene. Nonetheless, the very success of the music draws critics. Just as Paul Simon was attacked by politically correct commentators for using South African musicians on *Graceland*, and then performing in South Africa, others, motivated by a desire to maintain the purity of ethnic musics, knock the use of advanced musical technology in roots music. This argument is neatly demolished by journalist Tom Cheyney. Writing in the Nov. 16, '91 issue of *Billboard*, he says that "... this purist attitude reeks of neocolonial paternalism, suggesting that only those from the First World should have access to these tools and that the 'noble savages' should stick to their drums, chants and gut-stringed lutes."

We couldn't have said it better ourselves.

WORLD-WIDE MUSIC INFO

Want to Take on the World or just expose your ears to new ideas? Try some of the following Real World recordings for inspiration:

Peter Gabriel's *Passion*, (Gabriel collaborates with a host of world-wide musicians

from Nusrat Fateh Ali Khan to Senegal's Youssou N'Dour to create an exciting range of styles and textures); Nusrat Fateh Ali Khan Qawwal & Party's *Shahen Shah*, (The greatest living exponent and world-wide ambassador of 'Qawwali,' the devotional music of mystical Islam); The Musicians of the Nile's *Luxor to Isna*, (A unique testament to the thousand-year-old traditions of rural Egypt, this music is full of raw energy with its shrill, urgent rababa melodies and the slow melancholy drone of the arguhl); *The Drummers of Burundi*, (Pure energy from the thrilling and awe-inspiring Burundi Drummers); Mari Boine Persen's *Gula Gula*, (A strong new voice from the northern reaches of Arctic Europe. Mari has created a whole new form by blending her own strong primeval musical roots with guitar, flute and Peruvian charango); The Guo Brothers & Shung Tian's *Yuan*, (The exquisite and evocative music of rural China played by a virtuoso ensemble); K. Sridhar & K. Shivakumar's *Shringar*, (Elemental and spontaneous sounds from the dexterous fingers of Sridhar on sarod and his brother Shivakumar on violin); The Dmitri Pokrovsky Ensemble's *The Wild Field*, (Rich, deep and passionate voices from Southern Russia, captured in a lively performance).

What in the World is WOMAD?



THE WORLD OF MUSIC ARTS AND DANCE – W.O.M.A.D. – BRINGS MULTICULTURAL ARTISTS TOGETHER TO RAISE AWARENESS OF THE WEALTH OF ARTISTIC EXPRESSION WHICH EXISTS AROUND THE WORLD. While the organization works in a variety of ways, the focus remains constant. WOMAD promotes the arts of many different cultures, both traditional and contemporary, through world-wide music festivals, performance events, educational projects and world-wide music recordings released by Real World Records.

Based in Great Britain, the WOMAD

Foundation was born in 1981 with the help and inspiration of Peter Gabriel. WOMAD Festivals present a lively and accessible mix of music and dance, complemented by many applied arts activities, which encourage members of the audience to become active participants. WOMAD also produces educational resources and organizes international tours for visiting artists.

Real World Records, a partnership between Peter Gabriel and WOMAD, boasts a wide-ranging catalogue of world-class music from all corners of the globe. Real World Recordings are available in compact disc and

cassette formats and enjoy international distribution through Virgin Records.

The majority of artists appearing on WOMAD/Real World Records utilize Real World Studios as their recording facility. Real World Studios continuously develops new ways for artists of all sorts to work together with technologists. Designed by artists and musicians as well as architects and engineers, Real World provides a creative and visually stunning environment, equipped with the latest digital technology.



proceeds from each Proteus/3 World sold to the World of Music, Arts & Dance [WOMAD] Foundation. These contributions will help raise awareness of world-wide art forms.)

Regardless of whether you're cutting hot film scores, pop tunes, new age compositions, funk, jazz, world-wide music, or whatever, Proteus/3 World is for you. It delivers a serious feast of sampled ethnic instruments from around the globe, suitable for demolishing many a musical cliché.

Imagine being able to call up a digeridoo to layer on top of a funk bass. Or throwing out a hackneyed harp gliss and bringing a Middle Eastern oud into your mix instead. Or instantly calling up a hammered dulcimer, a bronze bell, a gamelan chorus, or a German oompah band. As Gerry Bassermann of E-mu says, "When choosing the sounds for the '3' we didn't want to focus on just the sounds that most people think of as ethnic. After all, banjo and dulcimer are ethnic instruments, too. So we tried to have representative sounds of all cultures in this

module."

As with its siblings, the Proteus 1 and 2, the latest Proteus claims the EIII bloodline. It is designed to meet the needs of demanding professionals, and to work well in a variety of styles. If you play jazz, use the astonishing collection of hand drums, bells, gongs, and other percussion tools to build dynamic rhythm tracks. If modern pop is your gig, you can find catchy new solo voices in the "primitive" flutes and other wind-instruments sounds in the Proteus 3/World. For jingle work and film scores, the World offers a universe of sounds and presets, from troubadour harps and bagpipes to jews harps and sitar, 192 sounds in all (384 sounds in the XR version). That's enough to cure anybody's boredom.

As of this writing, the E-mu soundmeisters are still dialing in the factory presets. The Proteus/3 will take on the world at the NAMM show in Anaheim in January. And it should be in your local E-mu dealer's store this spring. Stop by for the full onboard demo.

Imagine
being able
to call up a
digeridoo
to layer on
top of a
funk bass.

P A G E

5

Procussion

In well under an hour he had cherry-picked his favorite drum and percussion sounds and assembled them into a glorious sounding set.

the 80-minute Procussion test drive with Chester Thompson

BY D.K. SWEET

IN THE WORLD OF TOURING MUSICIANS "VERSATILE" IS A COMPLIMENT PAID ONLY TO A RARE BREED OF PLAYERS WHO CAN PLAY WITH TOTAL CONVICTION IN A NUMBER OF STYLES—WITHOUT THE SAFETY NET OF RE-TAKES.

This definition should be permanently attached to the career of Chester Thompson. From his jazz drumming with Freddie Hubbard, to his legendary fusion work for Frank Zappa and Weather Report, to his long, high-profile association with Genesis, Thompson has been the quintessential versatile drummer. Whether playing heavy backbeats or complicated polyrhythms, he always finds a groove that works.

This versatility became apparent when we had the opportunity to watch him work with the E-mu Procussion percussion module for the first time. Without a manual, he learned the unit well enough in an hour—okay, 80 minutes—to be creating new parts. He whipped through the Procussion's 128-drum kits—more than 1000 16-bit drum and percussion sounds—and started creating great drum parts almost immediately. Two hours later he put the unit to work in a demanding fusion recording session. He laughed about how easy it was to use the Procussion, especially compared to most of



CHESTER THOMPSON AND PROCUSSION — A PERFECT MATCH.

the electronic drum technology of the '80s. In well under an hour he had cherry-picked his favorite drum and percussion sounds and assembled them into a glorious sounding set.

Just toggling through the front panel menus, he was able to key in on some of the subtler aspects of the Procussion's "performance algorithms"—functions E-mu programmers had sweated over to make what they felt would be the most responsive, and musical-sounding electronic drum and percussion instrument available.

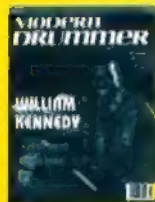
MR. THOMPSON JOINS THE TEAM

As E-mu's artist relations specialist, it didn't take me long to identify Chester's genuine enthusiasm for Procussion (especially for its sound and flexibility) and the value of Chester's support of the module to E-mu. So, when I asked him if he'd be willing to "spread the word" about Procussion I was delighted when he accepted, and stunned when he went one step further. Talking is great, but Chester is going to put his sticks to work for E-mu and demonstrate the Procussion in person at the E-mu demo stage during the January, 1992 NAMM show. If you happen to make it to NAMM and wander over to the E-mu demo, you're in for a treat. Chester will be there behind his drum set, and accompanied by the only drum

Procussion meets the press

ONE PRODUCT INTRODUCTION IN 1991 GOT UNANIMOUS RAVES FROM THE MUSIC PRESS:

The Procussion tone module from E-mu. With high-quality percussion samples (many from the EIII sound library) and a user interface that makes programming a breeze, the Procussion earned high marks for its sounds, its ease of use, and even its manual.



Writing in *Modern Drummer* (November 1991) Paul Van Patten had this to say. "The Procussion is the most user-friendly and easy-to-learn MIDI-based percussion instrument I've encountered. Each and every parameter is accessed by only four

buttons and one data entry dial on the front panel. A special tribute goes to Mr. Riley Smith at E-mu for

writing the 116-page manual. Finally a manufacturer has successfully written an operation manual whose text is cohesive, clean and in non-technical plain English. Other manufacturers should seriously examine what has been accomplished here."



In the pages of *Keyboard* magazine (June 1991) ace reviewer Jim Aikin was no less effusive in his praise of Procussion:

"For the intrepid do-it-yourselfer," Aikin opined, "the programming options in this beast are nearly bottomless. . . . Pardon the shameless display of enthusiasm, but you're going to be hearing this mod-

ule on a lot of hit records next year, and the year after."

Aikin is no doubt correct, as many top drummers (see Chester Thompson, opposing page) have already reached similar conclusions about Procussion. What are the features that get reviewers and players so worked up about this module? Plenty. First, it has loads of memory with 64 factory kits, and 64 user kits, covering all styles of music. There are also 48 factory stacks (ROM sounds) and 512 user stacks. There are 131 percussion samples, 4 ambience samples, 5 bass tone samples, and 81 single-cycle waves (4 Mb waveform ROM). Add to this the terrific programming features, 32-note polyphony and six 1/4" outputs, plus stereo main outs and MIDI in/out/thru, and you have the most powerful drum tone module ever created. Whether you are a drummer or a keyboardist you owe it to yourself to give a listen to Procussion.

You're going to be hearing this module on a lot of hit records next year, and the year after. —

Jim Aikin,
Keyboard

module versatile enough to keep up with him.

Performing with Chester Thompson at NAMM will be PeeWee Hill on MIDI Bass (pushing a Proteus/1 Pop/Rock) and Michiko on keyboards, playing the Proteus Master

Performance System with all three Proteus modules. PeeWee and Michiko also perform on Chester's solo album, *A Joyful Noise on Moo Records*. If you miss NAMM, Chester can be heard playing the Procussion with Genesis on their upcoming tour.

Slaughter's sound solutions

record-making with Procussion and Proformance



MARK
SLAUGHTER,
DANA STRUM,
TIM KELLEY, AND
BLAS ELIAS.

AS HARD ROCK'S ONLY SELF-PRODUCED BAND WITH MULTI-PLATINUM SUCCESS, SLAUGHTER IS A BAND TO BE RECKONED WITH WHEN IT

COMES TO STUDIO CHOPS. A quick listen to their music reveals they understand the basics of making successful rock records: "in your face" sounds from all instruments,

forceful playing, and full-on vocals in a range most mortals can't begin to sing. With closer listening however, unusual timbres, imaginative use of effects, and superb mixing skill become readily apparent.

Perhaps the chief reason Slaughter records contain such an abundance of audio treats is due to the amount of creativity

CONTINUED ON PAGE 15

Proformance

P A G E

7

sweepstakes

WINNER
QUENTELL
WEBB WITH
WEST LA
MUSIC'S
OWNER DON
GRIFFIN AND
AD MANAGER
ALISON
BALFOUR.



the Procussion/DrumKat sweepstakes worldwide winners:

UNITED STATES

Quentell Webb, Hawthorn,
California
Store: West LA Music

John Angus, Streetsboro, Ohio
Store: Soda Music

Allen Dean, Port Charlotte, Florida
Store: Brent's Music

Dave Babel, Crestview, Florida
Store: Mike's Music (Ft. Walton
Beach)

Kevin Yarasheski, Chatham, New
Jersey
Store: Rondo (Union City)

CANADA

Irn Ferreira, Scarborough, Ontario
Store: Dee Music

GERMANY

Mr. I. Matzen, Flunsberg
Store: Beckers Music

Mr. D. Oesterwind, Essen
Store: Professional Equipment

Mr. G. Tuuyogi-Caspo,
Bottenhorn
Store: Francis Audio GmbH BeneLux

Mr. C. Emmanuel, Gent, Belgium
Store: The Soundfactory

UNITED KINGDOM

Mr. David Swash, Southampton
Hants
Store: Future Music

Mr. J. Hesketh, Preston
Store: AI Music

multimedia

E-mu puts high quality sound inside computers

IT'S NO SECRET THAT MULTIMEDIA COMPUTING IS A FIELD OF INCREDIBLE POTENTIAL FOR COMPUTER USERS. But it also could turn out to be a great opportunity for musicians and composers. One of the most neglected areas of multimedia has been sound, a situation that is rapidly changing as this computer-oriented industry goes up against the entertainment standards ingrained in the public by Hollywood. To put it simply, all the great computer-based images created for commercials, films, and even business presentations, won't ever get off the launching pad if they don't have a compelling soundtrack to carry viewers aloft. And, the sound quality of many computer products today, is not at the level of most recorded music.

Fortunately, that is where E-mu comes in. Bill Snow, E-mu's vice-president of sales, says "The same technology that is found in musical instrument technology is increasingly being sought by computer companies and multimedia applications, because it is high-quality, multi-timbral sound. The enabling technology that has allowed computer companies to get

CONTINUED ON PAGE 14



the world according to Mr. Signal

Q&A WITH E-MU'S TECHNICAL MASTER OF THE UNIVERSE

Q: My Proteus seems to be cutting off notes, and I'm sure I'm not exceeding the polyphony of the machine. When I use my sustain

pedal, whole sections are cut off. What should I do?

A: This sounds suspiciously like a MIDI over-

flow problem. Look in the master menu on your unit and make sure that the MIDI OVERFLOW menu is disabled. This should correct the prob-

lem. The overflow is only used when you have two or more Proteus's hooked together. When the polyphony of the first unit is exceeded, it sends any notes it can't play to the MIDI OUT jack where they are picked up by the next Proteus, and so on, and so on . . .

Incidentally, you

Roddy Bottum: faithful E-more



WE LOVE IT WHEN THE GUY WHO SAYS HIS MAIN GOAL IN LIFE IS TO MAKE KEYBOARDS SOUND GOOD IN A ROCK BAND CHOOSES ONLY E-MU GEAR TO DO THE JOB.

Faith No More's keyboard sounds come courtesy of two Emax Turbos and Roddy's iconoclastic playing style. You can read more about that in an upcoming issue of *Keyboard*.

O'Cuckoo does it their way

FORGET LABELS LIKE "SYNTH POP."

If you've been fortunate enough to hear them, you know that "singular vision" nicely describes this quartet's view of music. For example, when this percussion ensemble couldn't find mallet controllers that exactly fit the bill for their deceptively simple, percussion-based music, they built their own.

Recently signed to a Scandinavian label, they're cur-



rently using Procussion and Emax II's to bring listeners the world over some fun and really new-sounding music.

Yanni's dream machine

TALK ABOUT GOING AGAINST THE GRAIN.

At a time when Iain Baker of Jesus Jones makes it onto music magazine covers for kicking a keyboard around the stage, Yanni creates an album of lush melodies and has the audacity to title it *Dare To Dream*.



Apparently, Yanni's melodies are gathering as much attention as Mr. Baker's mayhem. His *Reflections Of Passion* was the first instrumental keyboard album in recent memory to go platinum.

Ever positive, Yanni's music reflects his outlook on life. Having recently purchased an EIII, the complete E-mu sound library and Optical Media's Denny Jaeger String collection, Yanni spoke with characteristic enthusiasm about his new set-up: "The EIII and its incredible library have been an inspiration to work with. *Dare To Dream* would have been impossible without it."

From all of us at E-mu, "Congratulations, Yanni."

E-mu onstage

The EIII and its incredible library have been an inspiration to work with.
—Yanni

Proformance owners may run into this phenomenon also if you plug a MIDI cable into the MIDI OUT jack; This automatically turns on the MIDI OVERFLOW function, since that's the only reason the jack is there in the first place. (Makes sense, eh?) So watch those MIDI cables; in this

instance, less is more.

Q: The MIDI light on my Proteus seems to be dimly blinking most of the time my system is turned on, even though I'm not playing any notes. The unit plays just fine, But I'm sort of concerned about that darn light. Is it broken?

A: The MIDI light on the Proteus shows any activity at the MIDI IN jack. In most systems there is a great deal of MIDI data being passed around, and not all of it is note data; there are things like active sensing data, MIDI clocks, continuous controllers, and others which will cause the MIDI light to show

anything from a herky-jerky flickering to a dim, sensual glow. This is completely normal, and should not be feared or loathed. I myself like to think that a busy MIDI light is a happy MIDI light.

Till next time,

Mr. Signal.

P A G E

9

Order Five
Sounds, Get
A Sixth One
For Free

DISCOVER A WHOLE NEW WORLD OF SOUND POSSIBILITIES IN 1992 BY ADDING NEW SOUNDS TO YOUR EMAX II OR EMULATOR III. To kick off the new year we are making an offer that will help expand your world of sounds. Order as many sounds as you like before May 1. For every five sounds you order, take a sixth one free.

EMAX II

THE EMAX II SOUND LIBRARY IS AN EVER-EXPANDING SOURCE FOR THE SERIOUS MUSICIAN. THE RESULT IS A SOUND LIBRARY LIST (LIKE THE ONE YOU ARE NOW READING) THAT COULD QUITE POSSIBLY BE OUT OF DATE. WE RECOMMEND YOU CONTACT CHIEF SOUND GNOME FRANK REVEL HERE AT E-MU FOR THE MOST CURRENT INFO ON SOUND LIBRARY BANKS.

Please note that banks marked with the symbol • are included standard with EMAX II models 2205 & 2206.

- 22001 PIANO & STRINGS •
 - 22002 TWO GRANDS
 - 22003 POP COMPOSER •
 - 22004 4 PIECE BRASS •
 - 22005 TENOR SAX •
 - 22006 ROCK KEYBOARDS 4MEG •
 - 22007 ST ACOUSTIC GUITARS •
 - 22008 SYNTH WORLD •
 - 22009 ORCHESTRAL COMPOSER •
 - 22010 SFX: SOUND FX
 - 22011 SE SYNTHESIS •
 - 22012 BOMBAY BAND •
- Features East Indian instruments such as sarod, sitar, sarangi, tambura and tabla.
- 22013 ARCO CELLI
 - 22014 ARCO VIOLAS (5 Violas)
 - 22015 ARCO VIOLAS (10 Violas)
 - 22016 AHHS & BELLS:
- Pop female vocals and music box.
- 22017 OOHs & BELLS
- Blended pop and soul female voices & bells.
- 22018 BASS EIGHT
- Styles include 3 fingerstyle, 3 picked rock-style, funk (slap/pop) and muted picked.
- 22019 DOS FLAUTAS
- Styles include vibrato, delayed vibrato, half-step trill and whole step trill, plus embellishments.
- 22020 TRES TIMBALE
- Low-, mid- and high- pitched timbales played in 11 different techniques (stereo samples).
- 22021 LATIN HAND PERC
- Includes mbira, caxixi, woodblock, claves, maracas, rattle, tambourine, guiro, cabasa, shaker, huica, sandblocks, reko-reko, triangle, belltree, bell and 21 different cowbell hits.
- 22022 PIPE ORGANS
- Two acoustic and two synth pipe organs.
- 22023 JOHNNY'S BASS
- Styles include picked, slap/pop (funk style) as well as harmonics.
- 22024 NYLON STRING GUITAR

- 22025 LA.SYNTH #1
- Includes strings, organ and klavier presets.
- 22026 STEREO STEEL DRUMS
- 17 stereo samples of steel drum and a stereo rim shot.
- 22027 TRUMPET GROWLS AND MUTES
- Includes wah-growl trumpet, 2 different Harmon mutes, cup mutes & straight mutes.
- 22028 ZAGREB HARPSICHORD
- Stereo samples of a five-string harpsichord, recorded in a cathedral in Zagreb, Yugoslavia.
- 22029 ARCO/SPICCATO CELLI
- Section arco & spiccato celli.
- 22030 STEREO PIANO
- Stereo sampled Steinway grand.
- 22031 VERB'D OUT DRUMS
- Includes 8 stereo kicks, 5 stereo snares, 2 stereo rim clicks, 4 stereo tom-toms, 4 stereo hi-hats, 2 stereo bell sticks and 2 stereo ride sets.
- 22032 SYMPHO PERCUSSION
- Includes tam tam, cassas, concert and brushed snares and piatti.
- 22033 DOUBLE BASS
- Includes arco, spiccato and pizzicato styles.
- 22034 BRONZE GAMELAN
- Indonesian percussion
- 22035 WALCKIEH ORGAN
- Principal & mixture stops (stereo)
- 22036 SECTION FRENCH HORNS I
- Stereo section horns
- 22037 VINTAGE SYNTHS
- These synth samples include; 2 Prophet 5 string presets layered, the classic P-5 Sync sound and Dos Moogs (layered Memory Moog brass presets) as well as voices.
- 22038 TEXTURAL STRINGS
- 22039 SOLO TRUMPET
- 22040 SOLO VIOLIN
- 22041 SECTION FRENCH HORNS II
- Bolder and better for a stereo application than 22036.
- 22042 SECTION VIOLIN TRILLS & TREMOLANDE
- 22043 GONG O'RAMA
- Cymbals.
- 22044 SOLO TROMBONES
- 22045 URBAN TRAFFIC
- 22046 SE COMPILATION
- 27 sampled instrument attacks. 96 stored SE spectrums in digital module.
- 22047 STEREO BOSENDORFER 8M
- 22048 BOSENDORFER PIANO 4M
- 22049 SOUL AHHS (vocals)
- 22050 SOUL Oohs
- 22051 STEREO CYMBALS
- 22052 CYMBAL SELECTION
- 22053 POP Oohs
- 22054 STEREO BOSENDORFER II 8M
- 17 stereo samples with B&K mics.

- 22055 BOSENDORFER II 4M
- 22056 VOX HAUNT
- 14 heavily processed synth vocals suitable for film scoring.
- 22057 CELESTIAL TEXTURES
- 5 stereo samples heavily processed.
- 22058 ORCHESTRA BELLS
- Contains orchestra bells, carillon, Tibetan bells.
- 22059 ORCHESTRA BELLS 8M
- 22060 WOODWINDS
- Full range of bass clarinet, clarinet, contrabassoon, bassoon, oboe, English horn, piccolo, and flute.
- 22061 SECTION TROMBONES 8M
- 8 stereo samples of mezza forte sect. trombone and 8 more stereo samples of double forte sect. trombone.
- 22062 ENGLISH HORN
- 17 presets of a solo English horn, sampled with vibrato.
- 22063 FLUGELHORN
- 7 stereo samples of a solo flugelhorn.
- 22064 CELESTES 8M
- 7 stereo samples of one and 8 stereo samples of another celeste.
- 22065 XYLOPHONES
- Contains 30 samples of soft and hard mallet xylophones plus one different xylophone and tuned temple blocks.
- 22066 STEREO GRAND PIANO
- Yamaha C3 6 ft. grand piano (11 presets).
- 22067 ARCO STRINGS
- Section arco strings with medium attack (12 presets).
- 22068 DOS MOOGS
- 2 Memory Moogs MIDI'd together and sampled in stereo.
- 22069 STEREO CELESTE
- Contains 7 mono samples of one celeste and seven samples of another.
- 22070 GLOCKENSPIEL
- Contains 8 stereo samples and 8 mono samples of a glockenspiel.
- 22071 ACCORDION
- 12 samples of a Polish accordion.
- 22072 SWEDISH LYRE
- 13 samples of a plucked lyre.
- 22073 RAINFOREST AMBIENCE
- Stereo samples of a rainstorm and animal voices recorded in a jungle.
- 22074 HOUSE GOES CRAZY
- This bank contains wood creaks, a house being destroyed, etc.
- 22075 LATCHES & HYDRAULICS
- 7 stereo samples of heavy industrial latch and hydraulic sounds.
- 22076 Oohs Claps & Slurps 8M
- 11 stereo samples of claps, oohs and ahhs (vocals) and mouth slaps.

World Sounds Catalog

sound catalog

22077 KITCHEN COUNTER 8M

12 stereo samples of various kitchen appliances

22078 TRASHY METAL

13 presets and 3 stereo samples of different types of metal

22079 PAINT DRYER

6 presets and one stereo sample of a paint dryer (very unique sound)

22080 COLISEUM CROWDS 8M

9 presets in stereo of various crowd voices and stadium cheers

22081 MACHINE SHOP 8M

4 presets of ambient machine shop type-noises

22082 LOOSE BOLT 8M

5 stereo presets of a power tool sound, tightening and loosening of a bolt

22083 WIND-UP TURBINE 8M

7 presets of a turbine starting-up and revving

22084 OUTDOOR AMBIENCE 8M

7 presets of urban and rural outdoor ambience

22085 WIND & WAVES 8M

7 presets of wind and waves—such serenity, a must have

22086 RAZOR & STEREO BUZZ

9 presets of a razor shaving your face

22087 VACUUM & BLENDER

7 presets of a vacuum and blender at work

22088 SOLO TROMBONES II

8 stereo samples of solo MF and 8 stereo samples of FF trombones

22089 SOLO FRENCH HORNS

8 mono samples of MF and 8 mono samples of FF French horns

22090 BASS DRUM & TIMPANI

This bank contains 2 timpani rolls, 4 timpani hits and 4 bass drums

22091 SOLO OBOE

18 stereo samples of solo oboe with natural vibrato

22092 MARCATO STRINGS 8M

41 stereo section marcato basses, cello, viola, and violin samples

22093 MARCATO STRINGS 4M

22094 BOYS CHOIR 8M

9 stereo samples of a boys choir, alto and soprano (8 or more vocalists), heavily processed, attacks of one version combined with sustains of another version

22095 BOYS CHOIR 4M

Mono version of 22094

22096 KILLER KALIMBA

12 samples of wood gourd, sampled with AKG 414 mic

22097 KITCHEN COUNTER

Mono version of #22085

22098 LOOSE BOLT

Mono version of #22082

22099 WIND & WAVES

Mono version of #22085

22100 OUTDOOR AMBIENCE

Mono version of #22084

22101 OOHs, CLAPS & SLURPS

Mono version of #22076

22102 WIND-UP TURBINE

Mono version of #22083

22103 MACHINE SHOP

Mono version of #22081

22104 MOBILE OOHs CRAZY

Mono version of #22074

22105 COLISEUM CROWDS

Mono version of #22080

22106 PIZZ STRINGS 8M

37 stereo samples of pizzicato section basses, cello, violas and violins

22107 PIZZ STRINGS

Mono version of #22106

22108 STEREO HARPSICHORD 8M

10 stereo samples of 8' steel harpsichord strings and 9 stereo samples of 16' nylon strings. Each harpsichord can be loaded separately as a 4 Meg bank

22109 TURBO POWER 8M

Many turbo synth creations including 28 percussion samples in one preset

22110 HARP & FEMALE CHOIR

7 stereo plucked harp samples and 7 female choir samples

22111 STEREO SECTION TRUMPETS

8 stereo samples of a trumpet section

22112 CONGA BATTERY

47 samples of a conga, low + hi tumba + quinto drum

22113 SECTION TROMBONES

8 section MF trombones and 8 section FF trombones (very loud)

22114 SOLO TUBA & TROMBONES

8 stereo solo tuba samples and 12 stereo solo trombone with vibrato

22115 WORLD PERCUSSION 8M

81 samples (2 each) of every bong: style and ipus, conch shells, Japanese cowbells, iya enus, iya cha chas, itotele chas onkonkolo enus + chas

22116 SOLO FRENCH HORNS II

18 stereo samples of solo French horns (very loud!)

22117 TROMBONE WAH/GROWLS

8 stereo samples of solo trombone wah/growl technique

22118 THE BROOK 8M

Stereo sample of a stream flowing along the banks of the Amazon

22119 THE BROOK 4M

Stereo sample (shortened re-looped)

22120 HELICOPTER 8M

2 stereo samples of a helicopter taking off and fading away

22121 TOILET PIPES 8M

6 stereo samples of toilet pipes flushing and water running through vent pipes

22122 WORLD O' SYNTH II

Multi-tracked analog & digital synth blends & effects. Includes JX 10 Prophet VS multi-tracked on Otari MX70 and sampled to the EIII

22123 SYNTH COMBO 4M

Blend of synth & heavily processed vocal sounds multi tracked together

22124 GAMELAN 8M

33 stereo samples of Gamelan percussion ensemble from Indonesia. Samples include bonangs, ketuks, kenongs, peking, sarons, sarongs, demungs, paneruses, slentems, genders, suwaks, kempuls and key gongs

22125 PIPE ORGAN 8M

Stereo samples of a real pipe organ in Zagreb, Yugoslavia, and synthesized pipe organ using various synths MIDI'd together

22126 SOLO VIOLA 8M

33 stereo samples of 3 styles of solo viola, arco, spiccato, and pizzicato

22127 SOLO VIOLA 4M

33 mono samples performed the same as bank number 22126

22128 HAMMERED DULCIMER 8M

8 samples of a hammered dulcimer

22129 SOLO FRENCH HORNS 8M

8 stereo solo MF & 8 stereo solo FF French horn samples

22130 CHAMBERLIN VIOLINS 8M

12 Chamberlin section violin samples from a Chamberlin tape machine

22131 SOLO TRUMPETS 8M

7 stereo solo MF trumpet samples and 7 stereo solo FF trumpet samples

22132 THE ANDES 8M

45 samples of authentic Andean folk instruments such as charango (a small 10-string guitar-family instrument), and sikus (beautiful breathy chiffl and vibrato recorders), plus one SEQUENCE'

22133 SOLO VIOLIN II

13 stereo samples of solo violin with vibrato

22134 BASS & TIMPANI 8M

2 stereo timpani rolls, four stereo timpani hits (3 with wood & 1 with felt mallets), and four bass drum stereo samples (soft and medium + regular and muted hits)

E III SOUND LIBRARY

EMULATOR III SAMPLES PROVIDE YOU WITH THE WIDEST PALETTE OF SOUNDS, ALL OF WHICH HAVE BEEN PREPARED WITH THE UTMOST CONCERN FOR SONIC CLARITY AND MUSICAL QUALITY. EIII BANKS ARE AVAILABLE IN 4MEG AND 8MEG FLOPPY DISK SETS, 45 MEG REMOVABLE MEDIA CARTRIDGES AND 600 MEG OPTICAL READ/WRITE CARTRIDGES.

10001 STEREO GRAND PIANO 4M

10002 FULL ARCO STRING 4M

10003 GRUPO SINFONIA 4M

Grand piano, arco strings, solo oboe, octave brass, solo clarinet, pizzicato bass, pizzicato cello & orchestral percussion (timpani, bass drum & piatti)

10004 TENOR SAX 4M

10005 TWELVE STRING GUITAR 4M

10006 VIBES, MARIMBA AND PERCUSSION 4M

You can order EMAX II and EIII Sound Library Banks by telephone, simply call: Frank Revel at (408) 438-1921 ext. 148.



sounds catalog

10007 ROCK PARTY, DUDES 4M
Acoustic drums, synth bass-guitar, orch-vox & marim-vox, acoustistacks, Prophet 20 brass, open & muted electric guitar & rockDXman synth

10008 SOUND FX 4M
10009 HARP & FEMALE CHOIR 4M
10010 BRASS 4M

10011 KYODAI BANG (PERC) 4M
10012 DANCE CLUB 4M

Big verb drums, funk bass, synth pad & guitar licks.

10013 STEREO STEEL DRUMS 4M
10014 STEREO FRENCH HORNS 4M
10015 SYNTH COMBO 4M
10016 FLAUTA BOMITA 4M
10017 VINTAGE SYNTHS 4M

2 Prophet 5 string presets layered, the classic P-5 sync sound, dos Moogs as well as vintage voices

10018 WORLD O'SYNTH 4M
10019 SOLO VIOLIN I 4M
10020 LATIN HAND PERCUSSION 4M
10021 TEXTURAL STRINGS 4M
10022 9 FT. GRAND PIANO 4M
10023 STEREO STRINGS 4M
10024 4 PIECE HORNS 8M
10025 4 PIECE HORNS, 4M
10026 JOHNNY BAZZMAN 4M

Contains 5 slap bass styles, 3 popped bass, 2 picked bass, and bass harmonics

10027 SOLO TRUMPET, 4M
10028 SOLO TRUMPET, 8M
10029 SEC VIOLIN TRILLS & TREM. 4M
10030 SEC VIOLIN TRILLS & TREM. 8M
10031 MULTI BASS SELECTION 4M

Electric basses 5 each picked style, 3 each finger style, 2 each slap/pop funk and 2 each synth basses

10032 CONGO O' BAMA 4M
10033 SOLO TROMBONE 4M
10034 STEREO ACOUSTIC GUITAR 4M
10035 PIPE ORGAN 4M
10036 LINEAR SYNTH I 4M

5 multi-samples + single samples of linear synths

10037 POP OOMS 4M
10038 POP AHS 8M
10039 SOUL OONE 4M
10040 SOUL AHS 4M
10041 STEREO CYMBALS 4M
10042 CYMBAL SELECTION 4M
10043 VERN'D OUT DRUMS 4M
10044 ORCHESTRAL COMPOSER 4M

Solo cello, solo violin, section strings, pizz bass, pizz cello, clarinet, oboe, bassoon, flute, section French horns, orchestral percussion

10045 POP COMPOSER 4M
sax, trumpet, trombone, section horns, bass guitar, electric & acoustic guitar, guitar mutes, strings, voices, marimba, drums & Latin percussion

10046 NYLON STRING GUITAR 4M
10047 STEREO CELLO 4M
10048 ROCK PARTY CATS 4M

Drums, 4 synth basses, 4 electric guitars, FM synth, 3 muted trumpets

10049 VINTAGE SYNTH N 4M
2 each prophet 5 string presets, 4 each Arp pro soloist, and 9 each micro Moog presets.

10050 TIMBALE BATTERY 4M
10051 ARCO/SPICCATO CELLI 8M
10052 STEREO ARCO CELLI 4M

10053 GARAGE IMPELMENTZ 4M

Unusual found percussion

10054 REHMANI & SUNDU 4M
10055 URBAN TRAFFIC 4M
10056 ARCO/SPICCATO CELLI 4M
10057 CELLI MAJOR TRILLS 4M
10058 CELLI MINOR TRILLS 4M
10059 THE WIDE WORLD 4M

Latin percussion, vibes, acoustic guitar, harp, oboe, clarinet, flute, 2 muted trumpets. All of these sounds were combined from previously released banks

10060 INDIAN INVIOLABLE 4M

Tabla, tambura, sarod, sarangi & sitar

10061 WORLD O'SYNTH II 4M
10062 SOLO TROMBONE 8M
10063 TROMBONE WAH/GROWLS 4M
10064 PIPE ORGAN 8M
10065 ARCO VIOLAS (5) 4M
10066 ARCO VIOLAS VIBRATO (5) 4M
10067 ARCO DOUBLE BASSES (3) 4M
10068 ARCO VIOLAS (10) 4M
10069 ROCK KEYBOARDS 4M

3 Hammonds, 2 electric pianos (the real thing), 3 FM electric pianos & clavinet

10070 C3 & FT. GRAND PIANO 8M 4M
10071 SOLO VIOLA 4M
10072 SOLO VIOLA 4M
10073 COMBINED OONE 4M
10074 STEINWAY GRAND PIANO 4M

15 stereo samples and 88 keys of a Steinway grand

10075 WALCKER ORGAN 2 4M

Stereo European pipe organ

10076 SYMPHONIC PERCUSSION 4M

Includes tam tam, concert & brushed snares and piatti

10077 PIZZICATO STRINGS 8M

Stereo sec. basses, cello, violas & violins

10078 PIZZICATO STRINGS 4M

10079 ZAGREB HARP/CHORD 4M

10080 HARP/CHORD 2 4M

10081 HARP/CHORD 3 4M

10082 VIBRAPHONE 4M

10083 BRONZE GAYELAN, 8M

Stereo Indonesian instruments tuned in traditional 5- & 7-note scales as well as western tuning

10084 BRONZE GAYELAN 4M

10085 SOLO DOUBLE BASS 8M

Arco, spiccato & pizzicato styles.

10086 TRUMPET WAH / GROWLS & MUTES 4M

10087 MARCATO STRINGS 8M

Stereo sec. basses, cello, violas & violins.

10088 MARCATO STRINGS 4M

10089 BASS DRUM & TIMPANI 8M

Bass drum with soft, medium, hard & muted hits. Timpans rolls and hits with soft and hard mallets

10090 BASS DRUM & TIMPANI 4M

10091 ORCHESTRA BELLS 4M

Tubular bells

10092 WOODWINDS 4M

Includes bass clarinet, clarinet, contrabassoon, bassoon, oboe, English horn, flute and piccolo.

10093 CELESTE 4M

10094 XYLOPHONE 4M

10095 GLOCKENSPH 4M

10096 SOLO VIOLIN II 4M

Stereo arco violin with vibrato.

10097 STEREO FRENCH HORNS II 4M

11 stereo samples of 6 French horns recorded in a concert hall.

10098 CYMBAL SELECTION II

16" crash and 14" Hi-hats played using various techniques.

10099 SOLO TRUMPETS II, 4M

Soft & hard attack trumpeter (mono)

10100 SOLO TRUMPETS II, 8M

Soft & hard attack Trumpets (stereo)

10101 SOLO TROMBONES II 4M

Soft and hard attack trombone

10102 SOLO FRENCH HORNS, 4M

8 mono solo mf & 8 mono solo ff French horn samples. Soft & hard attack trombones (stereo)

10103 SOLO FRENCH HORNS 4M

10104 SOLO FLUGELHORN (STEREO) 4M

10105 SOLO CLARINETS 4M

Soft & hard attack B-flat clarinet, as well as an A clarinet. Both are stereo

10106 SOLO ENGLISH HORN 4M

Sampled with natural vibrato (stereo)

10107 SOLO OBOE 4M

Sampled with natural vibrato (stereo)

10108 ORCHESTRA BELLS, 8M

10109 CELESTES 8M

10110 XYLOPHONES 8M

10111 SECTION TROMBONES 4M

10112 SECTION TROMBONES 8M

10113 SECTION TRUMPETS 4M

10114 SOLO TUBA & TROMBONES

32 stereo samples of solo tuba, plus a solo straight trombone, and a solo trombone with vibrato

10115 SOLO FRENCH HORNS II 4M

18 stereo samples of regular and stopped solo French horns

10116 OBOE & CLARINET 4M

10117 STEREO HARP GLISSES 4M

10118 TREMOLOLANDE BASSES 4M

10119 TREMOLOLANDE BASSES 8M

Tremolande section basses

10120 BOSENDORFER PIANO 4M

10121 STEREO BOSENDORFER 8M

10122 BOSENDORFER II 4M

A brighter sounding piano, EQ'd

10123 BOSENDORFER II 4M

10124 CONGA BATTERY 4M

47 samples of low tumba, high tumba & quinto tones, stick tones, tips, rim shots, and bass tones

10125 WORLD PERCUSSION 4M

81 samples of every bongo style, as well as ipus, Japanese cowbells, iya enus, iya cha chas, itotele enus, chas, onkonkolo, enus + chas

10126 VOX HAIKUT 4M

14 samples of synth vocal with heavy processing

10127 CELESTIAL TEXTURES 4M

Five stereo ambient sound textures.

10128 COLISEUM CROWDS 8M

10129 OUTDOOR AMBIENCE 8M

10130 RAZOR & STEREO BUZZ 4M

10131 KITCHEN COUNTER 8M

10132 VACUUM & BLENDER 4M

10133 WIND-UP TURBINE 8M

10134 LATCHES AND HYDRAULICS 4M

10135 MACHINE SHOP 4M

10136 THRASHY METAL 4M

10137 LOOSE PIPE BOLT 8M

10138 PAINT DRYER 4M

10139 WIND AND WAVES 8M

10140 HOUSE GOES CRAZY 8M
5 samples of wood creaks and a house being destroyed.

- 10141 RAINFOREST AMBIENCE 4M**
10142 OOHs, CLAPS & SLURPS 8M
10143 BOYS CHOIR 8M
 9 stereo samples of alto & soprano with 8 or more vocalists.
10144 BOYS CHOIR 4M
 (mono version of 10143).
10145 KILLER KALIMBA 4M
 12 samples of wood gourd (African thumb piano).
10146 THE CLAP 4M
 36 stereo samples of hand claps (various techniques).
10147 SWEDISH LYRE 4M
 13 samples of a plucked lyre.
10148 HELICOPTER TAKEOFF 8M
10149 UNDERWATER DRILL 4M
10150 BABBLING BROOK 8M
10151 DIESEL ENGINE 4M
 A diesel truck engine starting, idling and cutting off (sampled in stereo).
10152 TEA PARTY 4M
 7 stereo samples of teapot whistles + boiling kettle water.
10153 SANITATION PIPES 8M
 6 stereo samples of toilet pipes flushing, and water running thru vent pipes.
10154 STEREO HARPSICHORD 8M
 10 stereo samples of 8' steel harpsichord strings, and 9 stereo samples of 16' nylon harpsichord strings.
10155 BARITONE SAX 8M
 Soft vibrato, hard vibrato, and staccato baritone saxophone styles.
10156 ALTO SAX 8M
 57 samples of soft and hard vibrato plus a growl and staccato.
10157 SOPRANO SAX 8M
 32 soft and hard vibrato samples.
10158 HAMMERED DULCIMER 8M
 8 stereo samples of a hammered dulcimer.
10159 CHAMBERLIN VIOLINS 8M
 12 Chamberlin section violin samples
10160 DOBRO 8M
 10 stereo samples of fretted and open plucked Dobro strings.
10161 THE ANDES 8M
 45 samples (mono) of authentic Andean mountain folk instruments such as charango, siku, and (2) siku & kena.
10162 KANUN 8M
 8 stereo samples of a plucked string instrument from Egypt.
10163 TIBETAN BOWLS 4M
 9 different samples of 9 different Tibetan bowls.
10164 KYE WAING 4M
 14 samples of various kye wang gongs & drums.
10165 STEREO ACCORDION 4M
 17 stereo samples of a stereo accordion.
10166 BOWED PSALTERY 8M
 A stringed instrument from the Near East.
10167 EXOTIC WINDS 8M
 Includes suling, chanter, Thailand pipes, pennywhistle, and ocarina. (41 samples).
10168 TURKISH OUD 8M
 16 stereo samples.
10169 NYE FLUTES 8M
 13 stereo samples of Middle Eastern wooden flutes.
10170 KENA PURR 8M
 19 stereo samples of an Andean flute which sounds like a fluttering flute.

- 10171 MIZMAR 8M**
 16 stereo samples of a double-reed Middle Eastern instrument.
10172 JAPANESE BOWLS 4M
 4 stereo samples of bowls struck with a mallet.
10173 MIDJWIZ & SHAKUHACHI 4M
 14 samples of a Middle Eastern double-reed instrument and shakuhachi.
10174 SHENAI 8M
 15 stereo samples of vibrato and non-vibrato double-reed Middle Eastern instrument.
10175 CELTIC HARP 8M
 9 stereo samples of beautiful-sounding Celtic Harp (steel strings) being plucked.
10176 CUMBUS 8M
 8 long stereo samples of a plucked Indian banjo.
10177 TROUBADOUR HARP 8M
 12 stereo samples of a troubadour harp being plucked.
10178 WORLD O' KALIMBA 4M
 Stereo sanza, mbira, likembe, Afro bamboo tyne, and mallet kalimba + sine wave.
10179 CONCERTINA 4M
 13 stereo samples of an accordion from Europe.
10180 MANDOLIN 8M
 25 stereo samples plucked with and without tremolando.
10181 IRISH HARP 8M
 8 stereo samples of a plucked Irish harp.
10182 SPIRIT CATCHER 4M
 Spirit catcher is sort of a permutation of the BULL ROARER. It involves a pair of crossed sticks around which are stretched a large rubber band. The instrument is spun or waved through the air by the player.
10183 TAR 8M
 9 stereo samples of a Middle Eastern stringed instrument that sounds like a cross between a sitar and a banjo.
10184 DEFF BENDIR & REG 8M
 32 stereo samples of Middle Eastern drums.
10185 UKELELE 4M
 7 stereo samples.
10186 AMERICAN NATIVES 8M
 Stereo samples of Tolowa drums, 3 different Pueblo drums, Blackfoot drum, Cochiti drum, Hopi drum, clapper sticks, musical bow, 2 different dance whistles, and pelican whistles.
10187 FLAT-TOP BANJO 8M
 9 stereo samples of a plucked flat-top banjo.
10188 ARCH-TOP BANJO 8M
 9 stereo samples of a plucked arch-top banjo.
10189 HARMONICA 8M
 23 stereo samples of vibrato and non-vibrato versions of the harmonica.
10190 AUTOHARP MAJORS 8M
 7 stereo samples of major autoharp chords strummed.
10191 AUTOHARP MINOR/7THS 8M
 8 stereo samples of minor 7th chords strummed on an autoharp.
10192 ASIAN CYMBALS 8M
 9 long stereo samples of cymbals from Tibet, Nepal & China.
10193 CROTALES 8M
 10 stereo samples of Crotales (bells) from Spain.

- 10194 DOBRO SLIDES 8M**
 8 stereo seconds of Dobro slides. If loops are turned off internal decay is preserved.
10195 CUMBUS TREMOLO 8M
 15 stereo samples of a strummed cumbus with tremolo—sounds like a mandolin or balalaika.
10196 LATIN HAND PERCUSSION 8M
 All stereo samples of shekere (Amazon shaker), caxixi, caxecere (Mexican shaker), Mexican maraca, carnival shaker, pandeiro (Brazilian tambourine), and castanets.
10197 AFRICAN PERCUSSION 8M
 Stereo samples of Ghana shaker, Tanzanian shaker, coconut rattle, African rattle, clay bongos and a Nigerian drum.
10198 LATIN DRUMS & RAIN 8M
 Mono samples of surdo, repeater drum, repinique, tamborim, and berimbau. Stereo samples of rain sticks.
10199 AFRICAN DRUMS 8M
 Contains don-don (talking drum), tam-tam (talking drum), rosewood drum, and a walking drum.
10200 JEWS HARP & SPOONS 8M
 23 different stereo samples of a jews harp plus 16 stereo samples of wood and metal spoons.

ORDERING INFORMATION:

You can order EMAX II and EIII Sound Library Banks by telephone, simply call: Frank Revel at (408) 438-1921 ext. 148.

To order by mail, send to: E-mu Systems, Inc., 1600 Green Hills Road, P.O. Box 660015, Scotts Valley, CA 95067-0015, Attn: Frank Revel

EMAX II Sound Library Banks are available on Hyper Flex cartridge, 45 Meg. Removable or Sony format read/write optical cartridge (please contact Frank for purchase information).

Also, as you may already be aware, EMAX II now has an official one & two meg. library for those of you who have a one or two Meg. Emax II

EIII Sound Library Banks are available on floppy diskette \$50 (4Meg) & \$65 (8Meg) as well as 45 Meg. Removable cartridges \$25 (4Meg) & \$40 (8Meg) and Sony format optical cartridges (same price per bank as 45 Meg.) plus shipping (and sales tax in California). Quantity breaks are available, please call Frank for quotes.

Payment must be made by money order, cashier's check, Visa or MasterCard, please include your Card Number, Expiration Date & Daytime Phone Number. Sorry NO personal checks. Please allow 7 working days for standard delivery.

Shipping Charges are \$4.00 for UPS, express charges may cost extra, please inquire when ordering.

You can
 order EMAX
 II and EIII
 Sound
 Library
 Banks by
 telephone,
 simply call:
 Frank Revel
 at (408)
 438-1921
 ext. 148.

E-mu's recent white paper *Solutions And Opportunities For Audio In Multimedia*, provides an excellent overview of E-mu technology for multimedia applications. It is available free of charge to manufacturers and developers.

MULTIMEDIA CONTINUED FROM PAGE 8

comfortable with sample playback technology is MIDI."

It's no secret as to why E-mu's technology is attractive to computer companies. To get quality sound, the computer industry needs to go beyond most of the products found in today's PCs. The chip set that E-mu markets to other manufacturers features the high-quality 16-bit sound capability found in the Proteus line—an attractive option for many manufacturers of computer games and multimedia.

Several companies have already picked up on E-mu tech-

nology. Nearly two years ago Digidesign produced the first product to incorporate E-mu sound-generating technology, the MacProteus. Now, two new products for IBM PCs and compatibles are hitting the market. Turtle Beach Systems is incorporating E-mu's chip set on its MultiSound board for direct-to-disk recording. And Video Seven, a subsidiary of Hedland Technology, is using an E-mu add-on card called the Sound Engine on their Media FX board.

These developments could be of tremendous benefit to musicians. If computer companies put MIDI control sound in computers then software vendors will begin to

use MIDI control. "These companies will need musicians who are comfortable writing sequences for general MIDI to make the sequences for them," says Snow.

They may need a lot of composition help, too. Companies will need to purchase original music if they hope to avoid copyright problems. The good news is that there are companies alike Passport and Opcode who are coming out with libraries of MIDI sequences. "We think in the future there will be a demand for sequences and great opportunities for musicians," says Snow.

Snow also points out that, just as the computer industry may gain

E-mu worldwide

Master Performance System Carrying Case

Keep your MPS safe and warm inside the ultimate fashion accessory for musicians. The lightweight MPS travel bag is constructed of durable water- and stain-resistant nylon, with 1/2" padding, dual zippers, and 3 accessory pouches. \$49.00



The E-mu Dual Footswitch

No, it's not a gift for those cute, musical Wrigley Twins. But you just might double your playing pleasure with our rugged, roadworthy "dual." (not shown) \$55.00

Foot Pedal

The E-mu foot pedal is a continuous controller or volume pedal for the discriminating musician. \$40.00

MPS Blank RAM Cards

The MPS uses RAM cards to expand your total sound capability. Store up to five performance maps and 100 patches on each card. \$115.00

Single Footswitch

When it comes to "on" or "off," we've got you covered with our classic single footswitch. It's the quintessential on and off device! \$36.00



Take On The World In Our T-Shirt

This colorful and imaginative piece of high-quality apparel is worn only by the world-wise. (Mr. Signal owns three!) This Hanes pre-shrunk, beefy, all-cotton T features the exclusive Take On The World logo. World-weary types should stick with basic black trenchcoats. \$12.00

The Take On The World Polo Shirt

You won't find this shirt, or these reasonable prices, in a Ralph Lauren store! 100% cotton, emblazoned with the Take On The World logo. \$39.00



by its use of E-mu's technology, E-mu is benefitting, too. "By participating in the computer industry we're learning a lot, too that we can then put back into future musical instruments," he says. ■

SLAUGHTER

CONTINUED FROM PAGE 7

employed during extensive pre-production. For example, when Dana Strum, Slaughter's bassist and main man behind the console, went looking for a unique piano sound for their newest album, he pulled up a Dark Grand piano from the Proformance. Not stopping with that samples' timbre, Dana

added a hint of Proformance's setting #1 on a separate track—getting a fuller, but still "quirky" sound to lay against Mark Slaughter's powerful voice. The result? Unlike anything you've heard.

Another example of pre-production creativity is the band's use of Procussion to audition drum sounds. By pre-testing literally hundreds of Procussion's drum and percussion samples in the context of a particular song, Blas Elias, Slaughter's drummer, says he can much more easily find the appropriate drum sounds for the final recording. "I'd have to have a warehouse full of drums and hours

and hours for miking to get what I do from the Procussion." Further commenting on Procussion's usefulness as a creative tool in pre-production, Elias added "the characteristics of each sample can influence the actual parts I end up playing on my live kit when we do the actual record."

Slaughter's record label, Chrysalis, no doubt also appreciates the band's use of Procussion and Proformance. Because pre-production is largely done in the band's own home studio, recording bills are a fraction of what most hard rock bands end up sending the accounting department.

I'd have to have a warehouse full of drums and hours and hours for miking to get what I do from the Procussion.
—Blas Elias, Slaughter.

Quantity	U.S. Part #	Description	Retail	Amount
_____	SW319	Dual Footswitch (Not Shown)	\$55.00	_____
_____	SW323	Foot Pedal	\$40.00	_____
_____	SW332	Single Footswitch	\$36.00	_____
_____	ZM348	Blank RAM Cards for Master Performance System.....	\$115.00	_____
_____	TSH.....	T-Shirts	\$12.00	_____
_____		Shirt Size: <input type="checkbox"/> S <input type="checkbox"/> M <input type="checkbox"/> L <input type="checkbox"/> XL		
_____	PWP	Polo Shirts	\$39.00	_____
_____		Shirt Size: <input type="checkbox"/> S <input type="checkbox"/> M <input type="checkbox"/> L <input type="checkbox"/> XL		
_____	PC100	Master Performance System Carrying Case	\$49.00	_____
ORDERING INFORMATION:			Subtotal	_____
All Orders Visa or MasterCard Only			Shipping	_____
By Phone: To Order Call Toll-Free: 1-800-369-7074			(CA residents add 8.25 % sales tax.)	_____
Please ask for the E-mu Order Desk.			TOTAL	_____
By Mail: Fill out the coupon and mail to: E-mu Worldware, c/o				
Image Network, 2192 Bering Drive, San Jose, CA 95131.				
Allow 2-3 Weeks for delivery.			VISA <input type="checkbox"/> MC <input type="checkbox"/> Card# _____ EXP DATE _____	
Shipping and handling fees are based on the following:			Signature _____	
Order Amount	Shipping Charge	NAME _____		
\$50	\$4.00	ADDRESS _____		
\$50—\$100	\$5.00	CITY _____ STATE _____ ZIP _____		
\$100—\$199	\$7.50	PHONE _____		
\$200—\$299	\$10.50			
\$300—\$400	\$13.50			
\$400—\$500	\$15.50			
\$500—\$600	\$18.50			
\$2.50 for each additional \$100				

sound off tell us about your world

EACH ISSUE WE'LL USE THIS SPACE TO CONDUCT A MINI-SURVEY OF EMULETTER READERS. Then we'll use your ideas and experiences to help cover the topics you need covered in future issues. To participate you can fill out the survey and fax it to (408) 971-0382, or mail it to **Emuletter Soundoff**, P.O. Box 660015, Scotts Valley, CA 95067-0015.

This month we are asking a few questions about world music and a few questions relating to electronic music:

1) Do you use elements of world music or traditional ethnic musics in your own performances or compositions?

☐ Yes ☐ No

2) When playing in this style do you use sampled sounds or acoustic instruments?

☐ Samples ☐ Acoustic Instruments ☐ Both

3) If you use samples are they ones you purchased or ones you recorded yourself?

4) Do you use a computer to create sequence-based music?

☐ Yes ☐ No

5) Do you have any musician friends who are MIDI illiterate?

☐ Yes ☐ No

6) If yes, can you tell us why they choose not to get involved with MIDI gear?

7) The following is a list of topics. Please check those that you would like to see covered in future issues of Emuletter:

- ☐ Orchestrating with the Proteus II
- ☐ House, hip/hop, and dance mixes
- ☐ Field guide to recording unusual samples and sound effects
- ☐ A guide to jingle writing
- ☐ A guide to film scoring
- ☐ Mastering your instrumental record
- ☐ Other _____

e-mu letter

P.O. Box 660015
Scotts Valley, CA 95067-0015

POSTMASTER: ADDRESS CORRECTION REQUESTED

"One for the wholes.
Five for the ugly suit."

P A G E

16